

The  
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Massachusetts  
Press

Spring  
and  
Summer  
1989



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# The Healing Imagination of Olive Schreiner

Beyond South African  
Colonialism

Joyce Avrech Berkman

From her obscure beginnings on a remote British missionary station on the border of Basutoland, Olive Schreiner (1855–1920) rose to international fame as the first major white South African writer of fiction, as an eloquent advocate of feminism, socialism, pacifism, and free thought, and as a trenchant critic of British imperialism and racism. Perhaps best known for her novel *The Story of an African Farm*, Schreiner wrote political and social treatises as well as allegories and short stories. Her most influential feminist work, *Woman and Labour*, was touted as “the Bible” of the early twentieth-century women’s movement, a rare honor for its time. Her writings have long been a source of heated controversy in South Africa and are to this day subject to state censorship.

This well-crafted interdisciplinary study examines Schreiner’s lifelong struggle to heal the maladies afflicting the Victorian social anatomy and its moral and intellectual dimensions. Using both known and hitherto unmined sources, Joyce Avrech Berkman probes the connection between Schreiner’s thought and her primary personal experiences, all within the context of the social and political climate of her day.

“Schreiner has been the subject of a number of shorter studies and of a well-received biography by Ruth First and Ann Scott (1980), but I know of nothing that equals Berkman’s intellectual biography in its thoroughness, subtlety, and richness. Every impor-

tant aspect of Schreiner’s career and thought is here: religious philosophy, racism, imperialism, evolutionary theory, socialism, sexual politics, pacifism, and even literary theory. What makes Schreiner such an intriguing figure is the variety of her thought and involvements with issues and politics of the day, and this variety has been brought out vividly in Berkman’s work.”—DEBORAH EPSTEIN NORD, Harvard University



JOYCE AVRECH BERKMAN is professor of history at the University of Massachusetts, Amherst.

384 pp., illustrations  
\$35.00(sd) cloth, ISBN 676-8  
August 1989

## Tapestries of Life

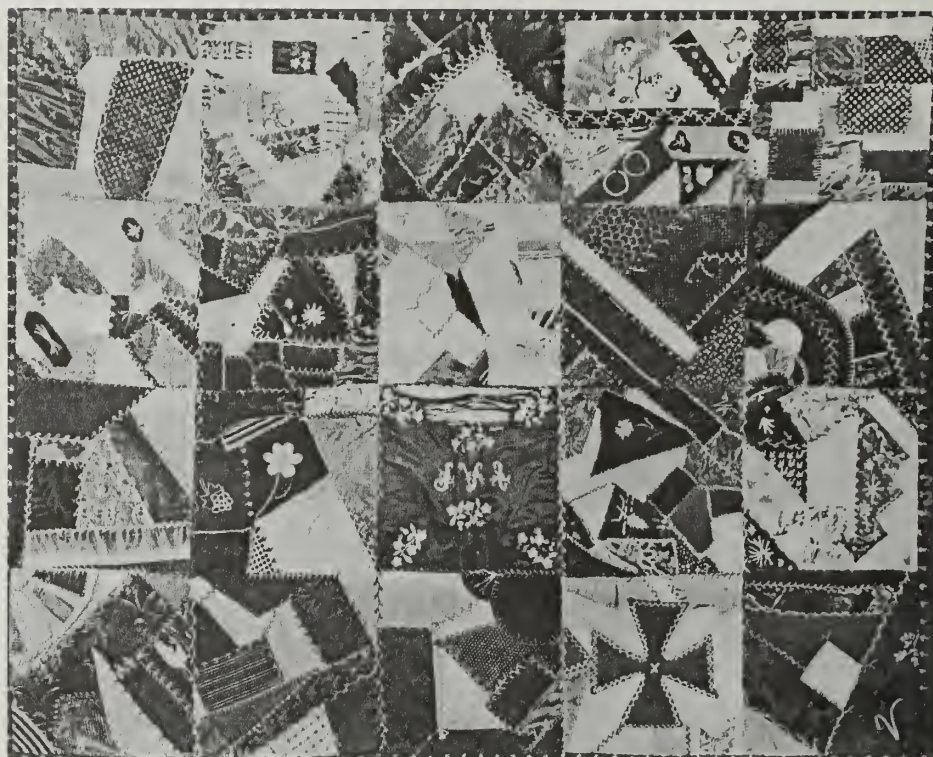
Women's Work, Women's  
Consciousness, and the  
Meaning of Daily Experience

Bettina Aptheker

*Tapestries of Life* is grounded in the idea that women have a way of experiencing and interpreting the world that is distinct from that of men. Weaving stories, oral histories, poems, and paintings of contemporary women from different races, ages, social classes, and sexual preferences in the United States, the book explores women's ways of seeing. The author's purpose is not to invent yet another theory of women's oppression but rather to suggest ways of thinking that arise out of the dailiness of women's lives. This specifically female dailiness is shaped by a sexual division of labor that assigns certain tasks to women, most notably the care and raising of children, and by the ways in which women are subordinated to men.

*Tapestries of Life* is about healing and balance, connections and patterns. It is about recognizing women's strategies for coping, surviving, shaping, and changing the parameters of their existence on their own terms and not in contrast to male strategies, as if the latter were the normative or correct models. It is about marking women's wisdom and women's knowledge of the world, and from these ways of knowing, envisioning a liberation rooted in their own grounds.

Topics include the dailiness of women's lives, women's work, struggles to overcome racism and poverty, loving women in a misogynistic culture, women's ways of resistance, the lesbian experience, women's creativity, and women's healing and spir-



itality. The book is gracefully written and will be accessible to both scholars and lay readers alike.

"A rich and open-ended exploration of the idea that women's loves, works, and resistance structure distinctive ways of knowing. Aptheker combines easy allusions to feminist theory with an impressively wide-ranging reading of women's stories. I am especially heartened by her rejection of factionalism and 'oppositional' thinking in favor of coalitions and a feminist practice respectful of many kinds of political differences."

—SARA RUDDICK, Lang College,  
New School for Social Research

BETTINA APTHEKER is assistant professor of women's studies at Kresge College, University of California, Santa Cruz.

272 pp., LC 88-26715  
\$35.00(sd) cloth, ISBN 658-x  
\$12.95 paper, ISBN 659-8  
July 1989

*By the same author*

## Woman's Legacy

Essays on Race, Sex, and  
Class in American History

"A splendid and inspiring book, feminist to its core, which does not flinch from contradictions, and which joins personal narrative with historical research in a mode which deepens the meaning of both."

—ADRIENNE RICH

192 pp., LC 81-23137  
\$9.95(sd) paper, ISBN 365-3  
1982

# The Black Presence in the Era of the American Revolution

Sidney Kaplan and  
Emma Nogradý Kaplan  
Revised Edition

This carefully researched history details the military, political, economic, and cultural experience of black people during the era of the American revolution. Beginning with Crispus Attucks, the first man killed in the Revolutionary action, the authors recount a series of fascinating personal histories, presenting a vivid picture of the structure and leadership of the black community of the time. There are sections on blacks in the military, the black clergy, artists and writers, merchants and artisans, and lodges and organizations. In addition, the authors discuss the beginnings of the long struggle to complete the "incomplete revolution."

The text is highlighted by excerpts from letters, journals, newspaper articles, and other documents, as well as by poems, broadsides, and passages from magazines of the day. The volume contains over 150 illustrations.

*The Black Presence in the Era of the American Revolution* is a newly revised and expanded edition of the authors' classic catalog that accompanied a pioneering exhibition mounted in 1973 by the National Portrait Gallery.



Published according to Act of Parliament, Sept. 1. 1773 by Arch<sup>d</sup>. Bell.

Bookfeller N<sup>o</sup> 8 near the Saracens Head Aldgate.

SIDNEY KAPLAN, historian and critic, is emeritus professor of English and Afro-American studies at the University of Massachusetts, Amherst. EMMA NOGRADY KAPLAN, for many years a reference librarian at Smith College, is the compiler of *Guide to Research in Afro-*

*American History and Culture: A Selected and Annotated Bibliography of Materials in the Smith College Library.*

384 pp., 184 illustrations  
LC 88-22111  
\$40.00(sd) cloth, ISBN 662-8  
\$14.95 paper, ISBN 663-6  
August 1989

## Culture and Comfort

### People, Parlors, and Upholstery, 1850–1930

Katherine Grier

Victorian Americans were fascinated with parlor upholstery and drapery, from their early exposure to such furnishings in a variety of public settings to their growing capacity to afford comparable living spaces in their own homes. In exploring the ideals of comfort and refinement that gave rise to the parlor, Katherine Grier discusses the financial and cultural limits that governed a family's ability to realize these goals and shows how the visual and tactile qualities of parlor furnishings reflected middle-class sensibilities. She also examines the role of manufacturing in making middle-class gentility more accessible by offering upholstery and drapery to a broad range of incomes. Last, she looks at the replacement of the Victorian parlor by the modern living room.

Grier “opens to our view the multiplicity of cultural and social forces at work in American parlors in the nineteenth century. She illuminates the ideological struggles over the meaning of the parlor, how cultural values were translated into material forms, and the interplay of aesthetic principles with social purposes. The book documents better than any other study the central place of parlor culture in Victorian America and tells us what parlor furnishings meant to the people who occupied the rooms.”

—RICHARD L. BUSHMAN,  
University of Delaware



FIG. 6. UNGRACEFUL POSITIONS.



FIG. 7. GENTILITY IN THE PARLOR

KATHERINE GRIER is a historian at the Margaret Woodbury Strong Museum.

448 pp., 51 color plates, 300 black-and-white photos

LC 88-20112

\$27.95 paper, ISBN 664-4

Ready

Distributed for the Margaret Woodbury Strong Museum

#### Contents

Imagining the Parlor

The Comfortable Theater: Parlor Making in the Middle-Class Victorian Household

“Orthodox as the Hymn Book”: The Rhetoric of Parlor Furnishing, 1850–1910

Bodily Comfort and Spring-Seat Upholstery

The Quest for Refinement: Reconstructing the Aesthetics of Upholstery, 1850–1910

Parlor Suites and Lounges: Culture and Comfort in Factory-made Seating Furniture

Window and Door Drapery: Creating the Comfortable Theater

Making Do: Homemade and Recycled Upholstery

Victorianism in the Modern Era: At Home in the Living Room, 1910–1930

## When the Eiffel Tower Was New

French Visions of Progress at the Centennial of the Revolution

Miriam R. Levin

Introduction by

Gabriel P. Weisberg

In late nineteenth-century France, the leaders of the newly established Third Republic looked back to the ideals of the 1789 revolution and forward to the creation of a democracy grounded in scientific and technological progress. This vision was symbolized by the Eiffel Tower and the 1889 Universal Exposition, for which the tower was built as a triumphal gateway. It was hoped that such efforts would give meaning and order to the massive technological changes occurring in French society.

Electric lighting, bicycles, train transportation, automobiles, snapshot cameras, sewing machines, processed foods, ready-made clothing, telephones, prefabricated furniture, phonographs, moving pictures—all these things and more beckoned to those who aspired to “the good life.” Such innovations not only transformed the material conditions of peoples’ lives but also had profound implications for economic, social, and personal relationships.

The graphic media—themselves undergoing enormous technological change—played a major role in propagating information about these innovations. *When the Eiffel Tower Was New* considers printed images as his-



torical documents and explores their significance in bringing about the democratization of technology during the *belle époque*. These images, many in brilliant color, appeared in books, advertisements, periodicals, newspapers, fine art prints, and ephemera such as posters, theater programs, sheet music, and postcards.

This handsome publication combines an insightful text with 35 color and 40 black-and-white reproductions of works from the period. It is published in conjunction with a major traveling exhibition organized by the Mount Holyoke College Art Museum that opens in March 1989.

MIRIAM R. LEVIN is adjunct professor of history at the University of Massachusetts, Amherst, and a research fellow in the history of science at Mount Holyoke College.

128 pp., 35 color and 40 black-and-white illustrations

LC 88-063428

\$18.95 paper, ISBN 673-3

March 1989

Distributed for the Mount Holyoke College Art Museum

## The Interpretation of Pictures

Mark Roskill

This volume examines the ways pictures are interpreted, discussing the practices of interpretation that inform the modern discipline of art history in contrast to those that prevailed in earlier periods. As an introductory text on the traditions and principles of interpretation, the book explores key methods in a clear, untechnical fashion and shows how the personalities and backgrounds of particular art historians have contributed to the character of their writings.

Based on case studies from the fifteenth century to the present, the work begins with a discussion of the rhetoric of artwriting. Chapter 1 defines the study of art history as a profession in which interpretation is a basic act, exploring the terms of discourse that follow from this premise and explaining how persuasiveness and sometimes consensus on the meaning of an art object are achieved. Chapter 2 focuses on imagery and creative processes, showing how interpretation can bridge the personal aspect of meaning with the communal and social aspects. Chapter 3 looks at the relationship of interpretation to various institutions of art history, especially museums. Discussing the issue of indeterminacy, the author questions whether there is any given or "core" identity to an art object apart from those attributed to it by particular interpreters.



"A very timely and important work. . . . Roskill's essays will form a centrally useful reference point for future discussions of the writing of art history."—SURA LEVINE, Hampshire College

The book "will be welcomed by the rapidly growing number of historians, critics, and students who are seeking a more self-conscious sense of the ways in which works of art acquire, maintain, and project certain levels of meaning."—RICHARD SHIFF, University of Texas, Austin

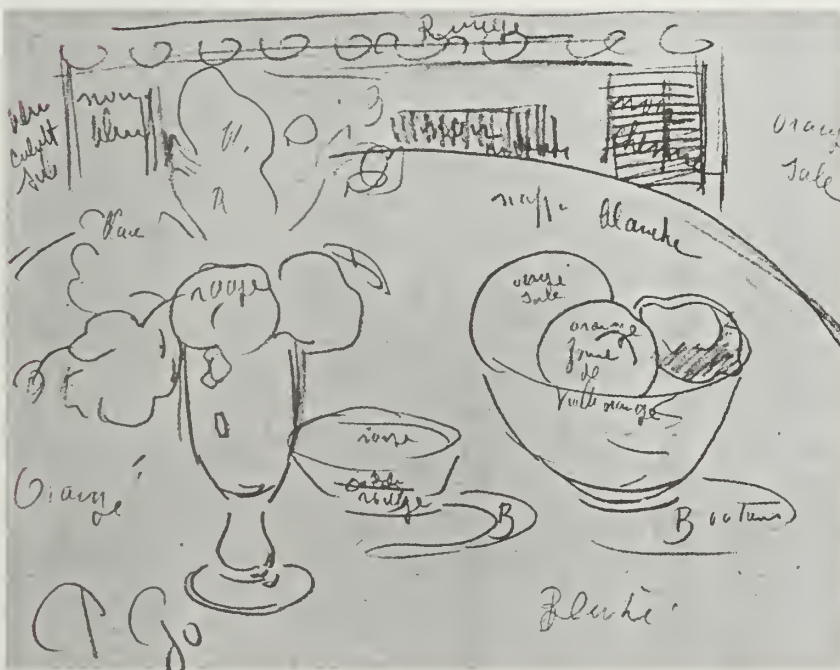
MARK ROSKILL is professor of art history at the University of Massachusetts, Amherst. He is coauthor with David Carrier of *Truth and Falsehood in Visual Images*.

144 pp., illustrations, LC 88-22112  
\$22.50(sd) cloth, ISBN 660-1  
\$10.95 paper, ISBN 661-X  
March 1989

Mark Roskill  
Second edition  
With a new introduction

"Roskill defines the scope, high degree of skill and professional discipline coupled with increasing scientific methods utilized by today's art historian in order to establish criteria and to develop aesthetic perception while explaining art history's methods and techniques, citing a number of case histories. The succeeding eight chapters illustrate the various methods of solving individualized yet well-known problems that have occurred in art history over the past half century. . . . The text is liberally illustrated with 127 pertinent black-and-white photographs of quality. . . . Readably written in an exciting style, it is certainly useful."

"Instead of attempting to describe art history in terms of concepts and abstractions, the author has had the excellent idea of giving the reader a set of case histories. The result is as fascinating as any detective story. Professor Roskill shows us, for example, how the problem of the collaboration between Masaccio and Masolino in the Brancacci chapel has been gradually resolved, how the attribution of paintings to Giorgione has been made easier by a proper use of historical sources, and how Georges de la Tour has been recognized as a major painter only in the twentieth century. But perhaps the general reader will find the chapter on the Dutch forger Hans van Meegeren the most fascinating section of all, not merely be-



confined solely to the realm of art history. Altogether this is a splendid book that cannot be recommended too highly."—*History*

200 pp., 127 illustrations  
\$10.95 paper, ISBN 675-X  
June 1989

## The Far East Comes Near

Autobiographical Accounts of  
Southeast Asian Students in  
America

Edited by

Lucy Nguyen-Hong-Nhiem and  
Joel M. Halpern

Since 1975, when American military troops withdrew from Vietnam, nearly a million Southeast Asians who subsequently fled from Cambodia, Laos, and Vietnam have settled in the United States. This book brings together personal accounts by twenty-six of these refugees in which they describe and comment upon their experiences. All were college students in the United States at the time they wrote their essays.

With the exception of a few published autobiographies, the literature on Indochinese refugees has been written by outsiders. By contrast, this volume allows young people to articulate their own stories on their own terms. Though the essays are sometimes unpolished, lacking the analytic rigor of more scholarly texts, they do convey the realities of the refugee experience with poignancy and force. Some of the students focus nostalgically on growing up in Southeast Asia. Others discuss the enormous disruption and uncertainty of resettlement, the harrowing distress of being "boat people," and the horrors of the Cambodian genocide. Still others comment on the complexities of adjusting to a strange language and a new land.



In addition to the student pieces, the book contains a foreword by Deirdre Ling, an introduction by Joel M. Halpern, and a memoir by Lucy Nguyen-Hong-Nhiem, who herself fled Vietnam in 1975. Ervin Staub provides a concluding essay on the psychological ramifications of being a refugee and the role and obligations of bystanders.

"*The Far East Comes Near* is quite wonderful. Modest in scope and forceful in execution, it does precisely what its editors intend: it lets the refugees speak. Reading the essays one feels their pain and, in many cases, vicariously endures what they describe"—PETER I. ROSE, Smith College

Formerly a school administrator and teacher of French in Vietnam, LUCY NGUYEN-HONG-NHIEM is an academic adviser in the Bilingual Collegiate Program and adjunct professor of Asian languages at the University of Massachusetts, Amherst. JOEL M. HALPERN is professor of anthropology at the same institution. He served with the American International Cooperation Administration in Laos and was an adviser to the United Nation's Mekong Development Program.

232 pp., 19 illustrations, LC 88-32687  
\$30.00(sd) cloth, ISBN 671-7  
\$12.95 paper, ISBN 672-5  
August 1989

## The Mask of Fiction

Essays on W. D. Howells

John W. Crowley

W. D. Howells (1837–1920) occupies a peculiar position in our current literary history. Situated on the periphery, he is one whose “margin-ality” seems, nevertheless, to be a necessary counterpart to the “centrality” of other writers—such as his friends Henry James and Mark Twain—who are more securely fixed in the canon. Paradoxically, Howells has been an indispensable man in the middle, linking such binary pairs as East/West, romance/realism, elitism/socialism, patriarchal canon/women writers.

This volume brings together nine related essays by John W. Crowley. The first four center respectively on Howells and the Civil War, his attitudes toward women, his friendship with a homosexual writer, and the tragically short life of his daughter Winifred. Crowley’s overarching purpose here is to establish Howells as perhaps *the* representative male writer of his time, within the gender codes of Victorian America.

The last five chapters discuss Howells’s later fiction, focusing on its intense concern with psychology and psychic phenomena. Crowley not only brings this relatively neglected work more fully into view, but also argues that Howells used the writing of this fiction as a process of psychological self-healing that resembles the self-analysis of Sigmund Freud during the same years.

“The essays combine an admirable comprehensiveness regarding Howells scholarship, past and present, with a

precise understanding of Howells’s own literary project. . . . Crowley’s approach is subtle, mature, not at all reductive. . . . This is an important book.”—CHRISTOPHER P. WILSON, Boston College

Professor of English at Syracuse University, JOHN W. CROWLEY is the author of *George Cabot Lodge* and *The Black Heart’s Truth: The Early Career of W. D. Howells*.

256 pp., LC 88–39866  
\$27.50(sd) cloth, ISBN 674–1  
July 1989



## Continental Humanist Poetics

Studies in Erasmus,  
Castiglione, Marguerite de  
Navarre, Rabelais, and  
Cervantes  
Arthur F. Kinney

Arthur F. Kinney's *Humanist Poetics*, a pioneering study published in 1986, explored the uses of rhetoric that gave rise to the novel in Elizabethan England. *Continental Humanist Poetics* argues that there were parallel and contrasting, albeit more subtle, movements in Europe by five writers in particular to fashion a humanist poetics from the same antique texts and that many of these developments occurred even earlier on the Continent.

Kinney first examines how Erasmus's *Encomium Moriae* and Castiglione's *Il Cortegiano* developed a collusive poetics meant to cultivate readers by asking them to complete and apply a text. Rabelais added exaggeration and fictive hyperbole to show how truth and fiction are inseparable, while Marguerite de Navarre, a Christian Reformist, used fiction as parable, turning secular story into a kind of sacred text. Uniting all these developments is Cervantes' *Don Quixote*, the culminating achievement in Continental Renaissance rhetoric and fiction and the first true novel. Kinney thus shows how modern fiction can trace its ancestry back to Renaissance humanists and classical Greece and Rome, while demonstrating the power of fiction to survive fundamental shifts in cultural beliefs.

"A splendid book, one that will make a substantial contribution to our understanding of humanism, of rhetoric and poetics, and of the history of literature."—THOMAS O. SLOANE, author of *Donne, Milton, and the End of Humanist Rhetoric*

"It is a learned, lucid, comprehensive, and acutely critical study. . . . Virtually every issue of modern fiction from literary self-reflexivity to naive objectivism finds an analogue in one aspect or another of the texts that Kinney studies. Among other things, *Continental Humanist Poetics* provides an ideal introduction to any history of the modern novel that scholars of the future might undertake."—WILLIAM J. KENNEDY, Cornell University

ARTHUR F. KINNEY is Thomas W. Copeland Professor of Literary History at the University of Massachusetts, Amherst.

392 pp., LC 88-24992  
\$37.50(sd) cloth, ISBN 665-2  
June 1989

Publication of this book is aided by a grant from the National Endowment for the Humanities



*By the same author*

## Humanist Poetics

Thought, Rhetoric, and  
Fiction in Sixteenth-Century  
England

"Accomplishes with clarity, intelligence, and prodigious learning a work of great theoretical, critical, and historical insight on Renaissance rhetoric and its implications for the creation of fiction. It will be indispensable in its field for many years to come."—*Quarterly Journal of Speech*

552 pp., LC 85-20828  
\$35.00(sd) cloth, ISBN 485-4  
1986

## The Properties of *Othello*

James L. Calderwood

James L. Calderwood is surely among the liveliest and most insightful Shakespearean critics writing today. In this book, he offers an extended meditation on *Othello*, employing the concept of property as a way of examining the play.

According to Calderwood, property lines in Shakespeare's Venice divide women from men, black from white, outsiders from insiders, barbaric Turks from civilized Christians, land from money, and monologue from dialogue. Most of all, these lines draw a magic circle around the idealized identity of the Moor. Making use of theorists such as Bakhtin and Lacan, Calderwood demonstrates Othello's semiotics of self—as possessive self-capitalizer of an inviolate "I" and marital capitalist who tags Desdemona with a personal "mine" that helps materialize and mirror his inner value. Yet under the ministrations of Shakespeare and Iago, property dissolves the boundaries it draws between inner and outer, self and other, owner and owned. Chapters on barbarism and the evils of nobility, the status of women, the role of iterance in defining and destroying identities, and the mediating metadramatics of Iago suggest how the commercial associations of property—ownership, investment, exchange, alienation—not only inform the action of *Othello* but reveal its artistic properties as well.



"A richly textured critical statement not merely about property in the limited sense but also about identity, about gender roles, about language and mediation, and about esthetic form. It is an extraordinary critical performance."—MARK ROSE, University of California, Santa Barbara

"Calderwood gets better and better. I've read much of his criticism, and this seems to me the best yet. It is wonderfully easy to read, lucid, gracious in style, able to be amusing at moments, compassionate, humane."—DAVID BEVINGTON, University of Chicago

JAMES L. CALDERWOOD is professor of English and associate dean of humanities, University of California, Irvine.

176 pp., LC 88-27767  
\$22.50(sd) cloth, ISBN 666-0  
June 1989

By the same author

## If It Were Done

*Macbeth* and Tragic Action

"A lively and refreshing work by a nimble conjurer of critical surprises."—(London) *Times Literary Supplement*

"Calderwood's study defies categories, mixes numerous traditional and postmodern approaches, and ranges freely among many other bodies of knowledge; it is wise, witty, and confident."—*Choice*

176 pp., LC 86-1264  
\$17.50(sd) cloth, ISBN 534-6  
1986

## Shakespeare and the Denial of Death

"Calderwood treats his massive subject with an appearance of ease, drawing on a comprehensive knowledge of Shakespeare and an interestingly eclectic knowledge of modern psychology, philosophy, anthropology, and criticism, all of it rendered in his distinctive style of serious wit."—LAWRENCE DANSON, Princeton University

248 pp., LC 87-5922  
\$30.00(sd) cloth, ISBN 582-6  
\$12.95(sd) paper, ISBN 583-4  
1988

## The Man Who Died En Route

Nell Altizer

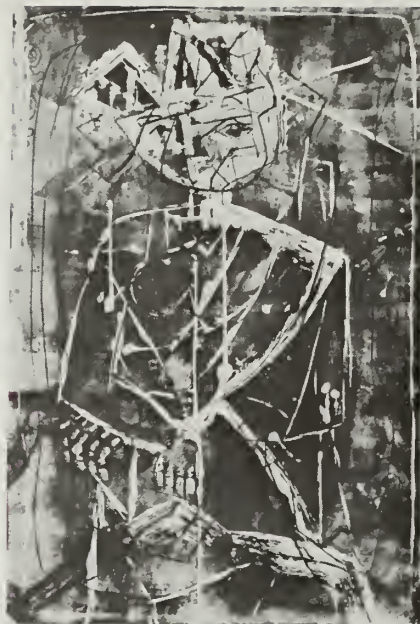
Selected from over 400 entries, this book is the winner of the 1988 Juniper Prize, the annual poetry award sponsored by the University of Massachusetts Press.

This gracefully written collection of poems weaves its themes of love and death, mourning and regeneration, into a number of locales and with a variety of voices. Ranging in form from the lullaby to the dramatic monologue, the pieces—some lyrical, some dramatic, some mocking, some musing—are angry and defiant, yearning and rowdy. The poems are less about love than about the end of love, both as purpose and conclusion.

"Altizer uses the word 'astonishing' of a 13th-century saint; I would use it of her first book. Here is a poet astonishingly adult in the range, perception, and integration of her experience, in the breadth and depth of her compassionate imagination; here is a poet astonishingly sure in the dash and daring of her craft. Without averting her eyes from the irrefutable, the tragic, the grotesque, she compels and, yes, delights her readers with the exuberant accuracy of her words."

—MARILYN HACKER

"*The Man Who Died En Route* is written with the sure knowledge of loss and of connection. Altizer's is a passionate voice, rhythmically exciting and rich in imagery, that affirms poetry's intimacy with landscapes of body and mind. Altizer shows again and again in her book not only that language keeps the dead alive, but also, in Emily Dickinson's words, that 'To be Alive—is Power.' This is a mature, courageous voice." —SUSAN SNIVELY



"Here, inseparable from the bite and ardor of the immediate senses, all five of them, is the continuing discovery of what language can make of an experience wholeheartedly engaged in. Though the matter of Nell Altizer's work is frequently harrowing, her unconstricted invention, melody, and wit—as in the sassy riposte to William Wordsworth on the subject of convent rooms—turn the harrowing into an exhilaration." —AMY CLAMPITT

NELL ALTIZER is associate professor of English at the University of Hawaii, Manoa.

72 pp., LC 88-7581  
\$17.50(sd) cloth, ISBN 645-8  
\$7.95 paper, ISBN 646-6  
March 1989

## The Widow's Luncheon

We open the gate for her at noon  
when the sun like a parasol  
is overhead and stunning. "Come in," we  
say,

our mouths drawn up with words as if  
with pins.

She is our sister, that usual:  
the car keys ringing the last, left fingers,  
the bottle of wine like a club in her hand.

Yellow tomatoes bulge out of the vines  
glistening and waxy as babies.  
Down from the roof of the toolshed the  
passion flowers  
turn their spiked lavender timepieces  
backward.

We sit in the garden and speak of  
planting.

We say *seed* and *rainwater*  
and *flower* and *leaf* and  
*cuttings* and *pollen* and *sunlight*.

Our sounds pull the fallow fist from a  
cucumber's sleeve.

Later, we will compare our voices to  
the wind in the foothills,  
hazy and falling.

We do not say *dirt*, what its violence  
weighs.

Now she stands, her new shoes on her  
shadow,  
leaning on nothing  
not even our hunger.

Slowly she comes to the table we set  
as if there were something to eat.

# The Stolen Car

## Poems

James Haug

The poems in this collection, set largely in New York and New England, are occupied by the landscapes and debris of those regions. Objects are either rented or borrowed, stolen or abandoned, or stolen and then abandoned. The characters, employed and unemployed, are looking for a way out. They push against the limits of their world, only to be hurled back, saddled with the spirit and things of the places where they must live.

"In this memorable and mature first collection, James Haug's poems hover, race, drive, and fly over the ground of the dawning of the Atomic Age. Haug makes it plain that whatever has touched his life has strengthened him to understand as much about the moods, defeats, and desires of recent American culture as speech and song can contain. He surveys 'the extent of damage/we can sustain' and observes the individual and communal compassions that will nourish us if we are to outlast the damage. He urges us back into the world, into the tone of place, into the accent of character, into the force of events, and into a world of poetry that is auspicious and sustaining."—DARA WIER

JAMES HAUG was born in Brooklyn and grew up there and on Long Island. His poetry has appeared in such publications as *Ironwood*, *Poetry East*, *The Massachusetts Review*, and *Ploughshares*.

72 pp., LC 88-39928  
\$17.50(sd) cloth, ISBN 669-5  
\$7.95 paper, ISBN 670-9  
June 1989



Collection of the Whitney Museum of American Art, New York

### From "The Whitestone Bridge"

To reach the border  
I'd hitchhiked three days straight,  
two towns at a time, crawling  
north across New England,  
local drivers going only as far  
as their errands would allow.  
One night, hitching late, I walked  
beyond the edge of a town,  
where stars were spelling out  
their distant histories, climbed  
down a gully off the road,  
up the other side, over a fence,  
and rolled out my sleeping bag.  
I lay face up, and from the road  
heard the lonely passing of  
another car leaving town  
and thought it could be my ride:  
a black sedan, brightly waxed,  
headlights off, roaming the hills  
on a state road lit by the moon,  
an exile who had never left,  
the driver who drives on  
not knowing where he's headed  
until he gets there and he never does;  
and you don't see the face shaded  
under the hatbrim, until he lights  
first your cigarette then his own,  
and it is your face, but older,  
and he begins to talk.

# New in Paperback

## Sex in Middlesex

Popular Mores in a  
Massachusetts County,

1649-1699

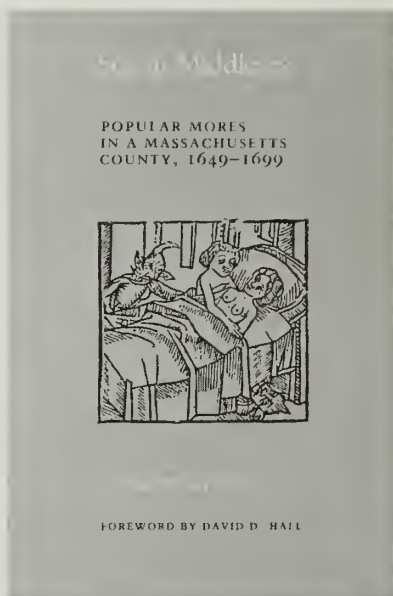
Roger Thompson

Foreword by David D. Hall

Thompson "challenges the long-held image of puritan New England as a severe, sexually repressive society in this engrossing study. . . . He finds a strong adolescent culture, romantic love, genuine parental love and concern, and opposition to child abuse. Thompson also discovers less oppressive patriarchalism in practice than in ministerial precepts, sexual deviancy unrestricted by social class, defamation as a means of social control, and less moral decline throughout the period than previously assumed."

—*Choice*

"This well-written, carefully thought-out, and informative book will reward the specialist and the generalist, for it marshals information with insight, sensitivity, and a welcome respect for the historical context. A lively style and good illustrations bring to life the world of seventeenth-century New Englanders. . . . A substantive addition to our understanding of the period."—*New England Quarterly*



"No one interested in colonial Anglo-America or the history of the family should fail to read this book."

—*William and Mary Quarterly*

"The book will appeal to a wide audience. Family historians and sociologists of the family will find it useful, as will colonial cultural and social historians. As a bonus, it is just the sort of book one could use in undergraduate classes."—TOBY DITZ, Johns Hopkins University

ROGER THOMPSON is a University Reader in the School of English and American Studies, University of East Anglia. His books include *Women in Stuart England and America* and *The Witches of Salem*.

272 pp., LC 85-24630  
\$30.00(sd) cloth, ISBN 516-8  
\$11.95 paper, ISBN 656-3  
1986 cloth, March 1989 paper

## The Afro-American Novel and Its Tradition

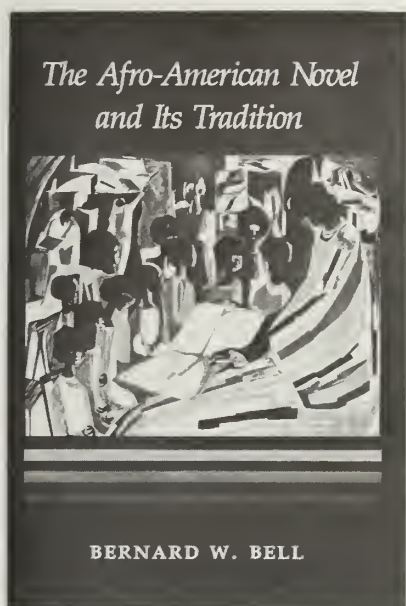
Bernard W. Bell

"This study is a strong addition to the growing body of scholarly analysis examining the Afro-American contribution. Proceeding chronologically from William Wells Brown's *Clotel* (1853) to experimental novels of the 1980s, Bell comments on more than 150 works, with close readings of 41 novelists. His remarks are framed by an inquiry into the distinctive elements of Afro-American fiction. Bell's conclusions may provoke varied discussion, for the book is broadly accessible and will appeal to general readers and undergraduates as well as to literary scholars."

—*Library Journal*

"Replaces Robert A. Bone's pioneering but badly outdated *The Negro Novel in America* (1958; rev. ed., 1965) as the standard study in the field. Drawing cogently on recent developments in literary theory, Bell views black fiction as a socially symbolic act encoding the survival strategies that have developed out of the Afro-American experience of double consciousness. . . . A necessary volume for students of black fiction on all levels."—*Choice*

"A significant contribution that is precise and cogently argued throughout."—*World Literature Today*



Professor of English at the University of Massachusetts, Amherst, BERNARD W. BELL is a founder of its W.E.B. Du Bois Department of Afro-American Studies. He is author of *The Folk Roots of Contemporary Afro-American Poetry* and editor of *Modern and Contemporary Afro-American Poetry*.

448 pp., LC 86-25070  
\$25.00(sd) cloth, ISBN 568-0  
\$12.95 paper, ISBN 688-1  
1986 cloth, May 1989 paper

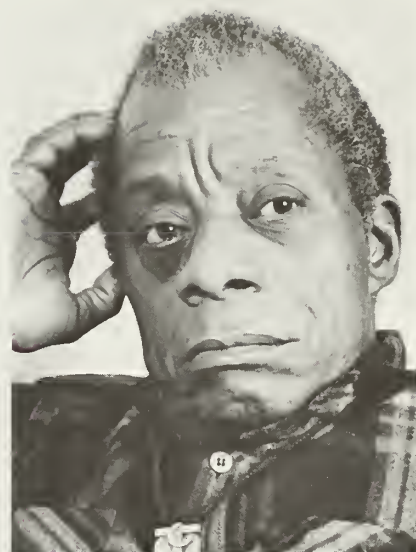
## Black Writers Redefine the Struggle

A Tribute to James Baldwin  
Edited by Jules Chametzky

In the early spring of 1988, a group of distinguished black writers gathered at the University of Massachusetts, Amherst, to pay tribute to James Baldwin. Baldwin, who had died on November 30, 1987, was a member of the university's W.E.B. Du Bois Department of Afro-American Studies and a Distinguished Fellow at its Institute for Advanced Study in the Humanities at the time of his death. While the conference was in part a solemn memorial to a man whose impact on black writing is immeasurable, it was also a celebration, alive with wit, insight, power, and beauty.

This book presents the highlights of that commemoration. It begins with a keynote speech by Nigerian novelist Chinua Achebe on the importance of blacks renaming and reclaiming their own history and on the healing power of black literature. Next follow commentaries and readings by Irma McClaurin-Allen, Andrew Salkey, Michael Thelwell, and John Edgar Wideman, introduced by Ketu Katrak. The book concludes with an edited transcript of a collaborative jazzlike discussion moderated by Esther Terry of the major issues confronting black writers today and of Baldwin's role in defining the terms of that struggle.

JULES CHAMETZKY is professor of English and director of the Institute



for Advanced Study in the Humanities at the University of Massachusetts, Amherst. He is the author of *Our Decentralized Literature: Cultural Mediations in Selected Jewish and Southern Writers* and coeditor with Sidney Kaplan of *Black and White in American Culture: An Anthology from The Massachusetts Review*.

96 pp., LC 88-29585  
\$9.95 paper, ISBN 677-6  
February 1989

Distributed for the Institute for  
Advanced Study in the Humanities

# Selected Backlist

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### Artwriting

David Carrier

"As a philosopher with an astute and comprehensive understanding of art history, Carrier gives a special insight into the various approaches found among those who write about art. In this innovative study he presents an in-depth analysis of 'artwriting,' using examples of a select number of well-known art historians and critics such as E. H. Gombrich and Clement Greenberg. Carrier's work provides a rare opportunity to view artwriting as a particular genre of writing apart from that of other disciplines. . . . Unique and erudite."—*Choice*  
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1987

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### Early American Gardens

"For Meate or Medicine"

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A "delightful book on the early gardens in seventeenth-century New England. . . . Leighton has told a story at once fascinating and informative, the result of years of research and years of practical gardening to recreate for herself these wonderful gardens."—*New York Times Book Review*  
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1986

### American Gardens in the Eighteenth Century

"For Use or for Delight"

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### American Gardens of the Nineteenth Century "For Comfort and Affluence"

Ann Leighton

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Paper \$15.95, ISBN 533-8  
Illustrations  
1987

### Wood, Brick, and Stone

The North American Settlement Landscape

Volume 1: Houses

Volume 2: Barns and Farm Structures

Allen G. Noble

Drawings by M. Margaret Geib

*Winner of National Gold Medal Award for Book Publishing from CASE, the Council for Advancement and Support of Education*

"The richness of American folk architecture, in both its original and evolved forms, is enough to make your head spin, and Mr. Noble does it full justice. . . . The second volume, 'Barns and Farm Structures,' is every bit as good [as the first], which is saying quite a lot. No architectural taxonomist should be without them."—*New York Times Book Review*

Volume 1: Cloth \$30.00(sd), ISBN 410-2

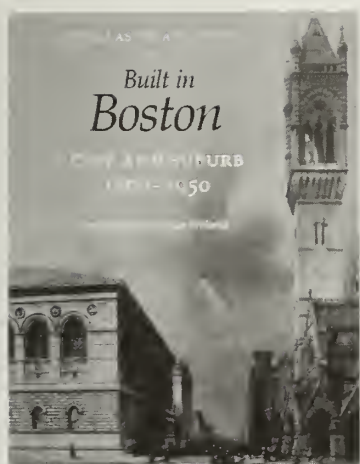
Paper \$14.95, ISBN 517-6

1984 cloth, 1986 paper

Volume 2: Cloth \$30.00(sd), ISBN 411-0

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## Built in Boston

City and Suburb, 1800-1950

Douglass Shand-Tucci

Foreword by Walter Muir Whitehill

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Illustrations

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Essays on Photographies and Histories

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Photographs are used every day as documents and evidence in courtrooms, hospitals, and police work, on passports, permits, and licenses. Drawing on semiotics, on debates in cultural theory, and on the work of Foucault and Althusser, Tagg examines the meaning and effects of photography in relation to the growth of the modern state.

"A probing, compassionate, and lucid account. . . . Tagg's is a fresh voice which rejuvenates art historical practices and politics."—ALBERT BOIME

Cloth \$30.00(sd), ISBN 625-3

Paper \$13.95, ISBN 626-1

Illustrations

1988

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## Black Studies

V. S. Naipaul

A Materialist Reading

Selwyn R. Cudjoe

"This book is a model blend of close readings and theoretical subtlety. It is the definitive study."—HENRY LOUIS GATES, JR.

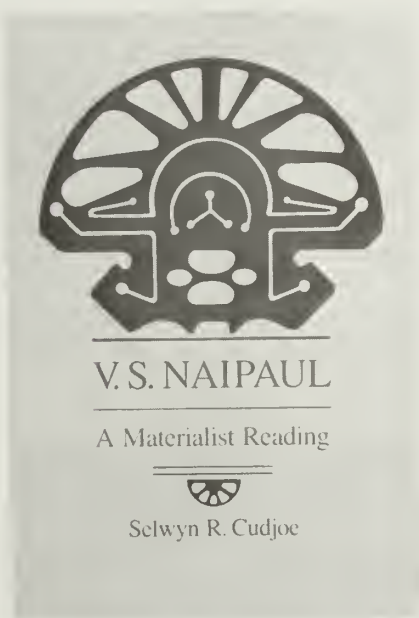
"A passionate, insightful, and polemical study . . . certain to provoke animated discussion and debate both about Naipaul's work and the complex exchanges between literature and politics, texts and history."

—WILLIAM E. CAIN

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Paper \$13.95(sd), ISBN 620-2

1988



## The Black Cloth

A Collection of African Folktales

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Translated by Karen C. Hatch

Introduction by Es'kia Mphahlele

"These 16 stories, an exquisite fusion of entertainment and ethics, demonstrate the sophisticated taste for song, epic, pun, riddle, and satire of African peoples south of the Sahara."—*New York Times Book Review*

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1987

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Unpublished Essays, Papers, Addresses, 1887-1961

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"This masterfully edited collection of some of the essays, papers, and addresses of the leading social and political thinker of the African diaspora during the first half of the twentieth century is worth every exhilarating moment that one spends perusing it."

—*Journal of American History*

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## Manichean Aesthetics

The Politics of Literature in Colonial Africa

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In naming this work one of the outstanding academic books of 1984, *Choice* wrote that JanMohamed "clearly establishes himself as a major critic, and academic study of African literature finally comes of age with this book."

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The Development of an Afro-American Subculture in Eighteenth-Century

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1988

## Black Mosaic

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Benjamin Quarles  
Introduction by August Meier

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—JOHN HOPE FRANKLIN

"The past comes to life with special richness and excitement in this marvelous collection of essays. Quarles describes people and events with great insight and sensitivity, showing once again that he must be recognized as one of our truly outstanding interpreters of black history."

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## White Violence and Black Response

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Michael Thelwell  
Introduction by James Baldwin

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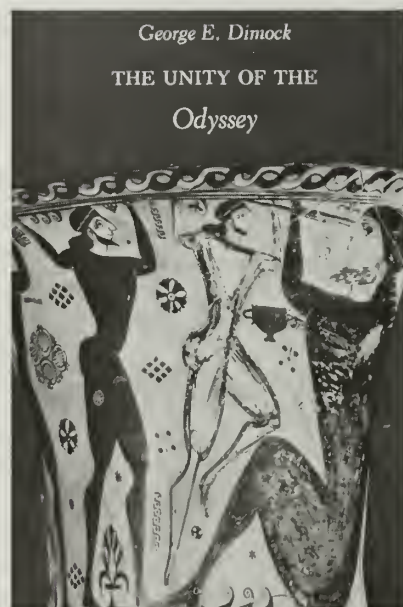
George E. Dimock

"A major work, the fruit of a lifetime of study, which all future interpreters must reckon with. The author's comprehensive learning, his deft grasp of poetic language and form, his acute and empathetic insight into human nature, will delight and instruct both fellow scholars and the general reader. . . . His achievement is *sui generis*."

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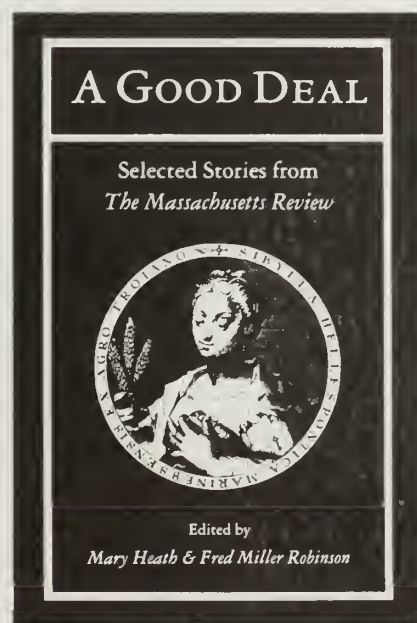
"An impressive and significant poetry collection that is an heir to William Carlos Williams in the conciseness and strength of image. . . . Moving, immediate, and accessible."—*Kliatt*

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## The Truman Nelson Reader

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Nelson (1911-1987), whose works were praised by such writers as James Baldwin, Henry Steele Commager, and W.E.B. Du Bois, was a self-educated novelist, essayist, lecturer, and social activist. This collection of his writings brings together excerpts from his published novels, selected essays, and a portion of his last, as yet unpublished, novel on John Humphrey Noyes. Also included are essays on William Lloyd Garrison, Henry David Thoreau, John Brown, and W.E.B. Du Bois, as well as selections from the 1960s, when Nelson traveled, lectured, and acted in the front lines of the struggle for racial equality.

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### The Politics of Fear

#### Joseph R. McCarthy and the Senate

Robert Griffith

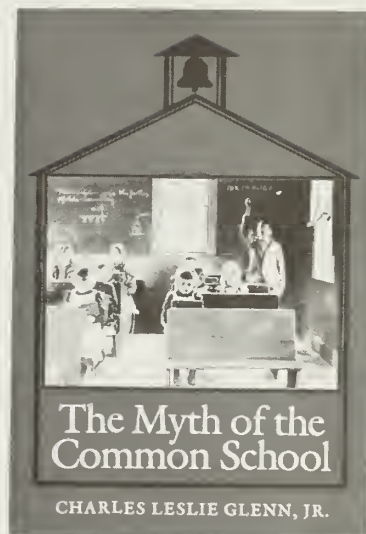
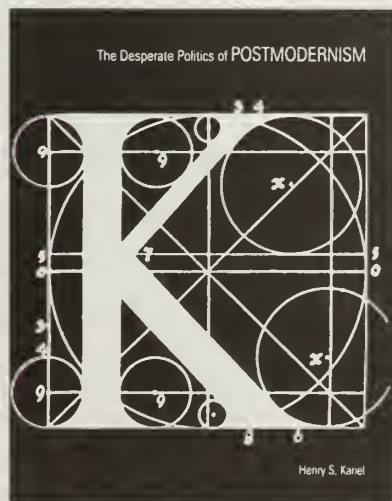
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1987



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Illustrations

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Co-published with the Margaret Woodbury Strong Museum

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Henry S. Kariel

This provocative book offers a deeply pessimistic meditation on the postmodern aesthetics that has emerged in reaction to the oppressive technological structures of our society. Kariel ranges over vast regions of contemporary culture, examining in particular what he calls postmodern performances, from Christo's "sculpture" to the writings of Milan Kundera, from Fellini's films to Beckett's plays, from Robert Irwin's paintings to Cornelius Cardew's musical scores.

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## Congress and the Nuclear Freeze

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"A fascinating, detailed account of the interaction of the Freeze Movement, Congress, and the Reagan Administration. The book is and will remain an important source for the political history of arms control. It is fresh and original on a subject which generates much repetitious writing."—*Foreign Affairs*

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## Science

### Managing American Wildlife A History of the International Association of Fish and Wildlife Agencies

Dian Olson Belanger

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Illustrations

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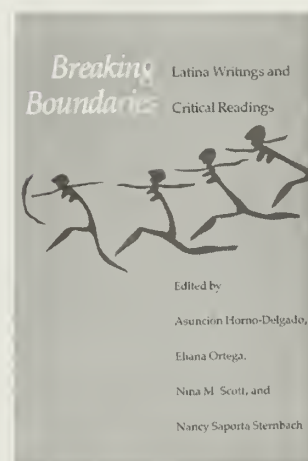
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